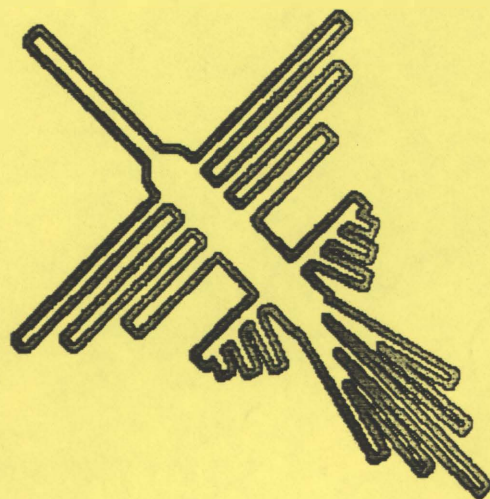
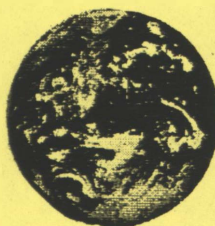
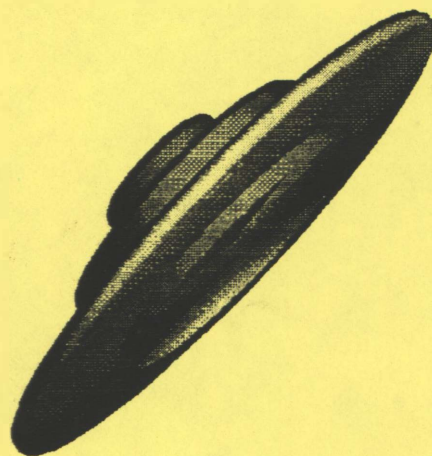
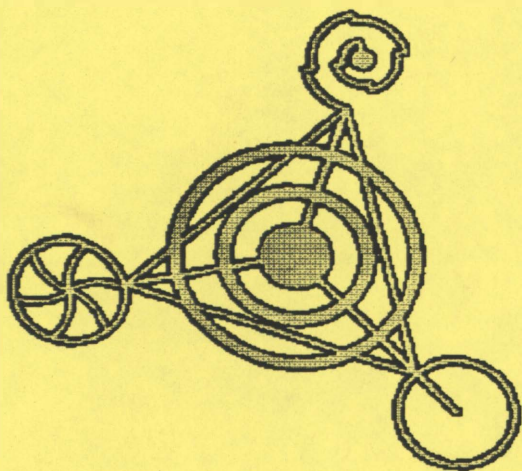

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LEEDS CONFERENCE REVELATIONS SINK SANTILLI !

A packed audience attending the "UFO Magazine Conference" held at the Leeds University Conference Centre on Saturday 2nd March, heard new revelations about the "Roswell Alien" video footage. Graham Birdsall the editor of *UFO magazine*, read out the press release from the *International Roswell Initiative* (Atlanta, Georgia USA.). The information contained in the release is so convincing that Mr Santilli is likely to be sunk without trace.

The PRA have obtained a copy of the press release and in view of its importance an edited version containing the main points has been reproduced in this month's OVNI. (The release contains some sixteen pages and we do not have sufficient room in our newsletter to print the complete document). Ever since it was first shown, UFO research groups throughout the world have been dubious about the claims of Mr Santilli that the *Roswell Film* is genuine.

In a previous issue of the OVNI, we expressed our doubts about the alien body, one of our main points of contention being the fact that the alien had six fingers instead of the four, as described by a number of witnesses and researched at length by the late Leonard Stringfield.

In recent weeks a German model maker and "trick" specialist, Olaf Ittenbach, manufactured an "alien" body which was subsequently shown on German TV. A video of this programme was shown to PRA members at the last meeting and a *still* from the video is printed in this issue of our newsletter.

The Leeds Conference proper, began with an address by Stanton T. Friedman, the Canadian Nuclear Physicist and lecturer, who was the main instigator of research into the Roswell, New Mexico UFO crash incident (July 1947). Stanton Friedman's talk was fast and dynamic, with facts and figures being delivered at a rapid pace. The talk was accompanied with colour slides showing documents obtained as a result of the *Freedom of Information* act and photographs of landing sites, with the resulting visual and chemical effects on the soil.

Tony Dodd, the leading researcher of the *Quest International* group, gave a talk on the latest incidence of cattle mutilations now being found in various areas of the U.K. The animals affected range from cattle, sheep, foxes, deer and even small mammals, with each one having a small round hole in its forehead.....the smaller the animal, the smaller the hole! Tony then went on to reveal details of the strange events that have occurred around Iceland and investigated by him in recent months.

It appears to have started from the time that Icelandic fishermen complained of their nets being ripped by underwater illuminated craft travelling at high speed beneath the surface. The situation escalated, with the American Navy becoming involved and according to Tony, one of the ships disappeared without trace!

Leeds Conference: continued...

Tony then went on to say that the position became so alarming that NATO soon became involved and the crew of two British Atomic Hunter-Killer submarines were recalled from Xmas leave to take part in "exercises around Iceland".

It appears that Tony Dodd's contacts have made him privilege to secret information. His enquiries into the missing ship incident have since come under close scrutiny by a *naval intelligence agency* and in view of this his enquiries have had to be curtailed.

The final speaker at the Leeds Conference was the old stalwart Bob Dean, who attended the meeting with his wife Celia. Bob Dean's revelations have been quoted in OVNI on numerous occasions, but for the purpose of informing new readers, Bob Dean was employed in a top security position in NATO headquarters. It was during this period of his service in the United States Army, that he learnt of the investigation being carried out by NATO into the UFO craft which had been tracked flying over Europe. A subsequent lengthy report was produced, saying (*in a nutshell*), that the UFO craft were controlled by aliens of a highly advanced intelligence **and there was nothing anyone could do about it!** (A copy of Bob Dean's talk is available: enquire to the OVNI Editor)

Bob Dean called in to visit your editor the day after the conference and during a discussion of UFO events, Bob revealed that a UFO was observed hovering over a Minuteman missile base in the USA recently. Military personnel drove over to the area, where they found that one of the huge metal covers (weighing several tons) had been neatly removed from the top of an underground missile silo! When the missile was inspected it was discovered that the nuclear warhead and guided system had been "*melted*"....are the aliens trying tell us something?



Stanton T. Friedman with fan Ken Potts (PRA)



Bob and Celia Dean popped in to visit your Editor, after attending the Leeds Conference.
Deana Fowler (left) with Bob and Celia Dean.



The German "Alien" Body

International Roswell Initiative



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Bulletin #5, March 1, 1996

Santilli's Controversial Autopsy Movie

A Comprehensive Review

By Kent Jeffrey

To paraphrase Sir Winston Churchill, Never in the history of human deception have so many been fooled so much by so few. The claimed 1947 "alien autopsy" footage, acquired and marketed by Merlin Productions, a small London video distribution company owned by Ray Santilli, has now been seen, and in many cases believed, by tens of millions of viewers in over 30 countries worldwide.

Through a selective presentation of the facts and selective editing, programs like Fox network's "Alien Autopsy: Fact or Fiction" have misled the public by giving the impression that a number of interdisciplinary experts, including pathologists and film-makers, feel that the Santilli footage might be genuine. The waters have been further muddied by Fox's mingling of facts and witness testimony from the actual Roswell case with scenes from the alleged alien autopsy film.

Since the existence of alleged 1947 Roswell footage was first announced in January 1995 on a British television talk show, there has been an overwhelming amount of circumstantial evidence in the form of inconsistencies, contradictions, lies, and false claims to indicate that the alien autopsy film is a hoax. Furthermore, there has not been one shred of evidence to indicate that the film is genuine. While volumes could be written on the subject, the objective here is to outline some of the more significant problems and discrepancies and to bring to public attention two very reasonable and important offers of verification that could quickly and conclusively settle the matter of the film's authenticity, once and for all. Among the more significant discrepancies are the following:

- * Problems with the alleged body and autopsy procedures are noted by leading medical experts.
- * When polled, special-effects artists unanimously believed the body to be a special-effects dummy.
- * False claims have been made by Santilli concerning authentication of the alleged original film.
- * A mysterious "collector" cited by Santilli as the reason for the film's unavailability is a business partner of Santilli's.
- * "Security markings" disappeared from the film after being labeled phony by military experts.
- * "Hieroglyphics" on the supposed debris spell out two slightly disguised English words.
- * Santilli changed his story about how he acquired the film after he was caught in a gross "inconsistency" on a French TV program.
- * Three highly qualified former WWII military cameramen have pointed out major flaws in both the film itself and the story surrounding it.

A Questionable Autopsy

As I pointed out in a previous article on the film ("The Purported 1947 Roswell Footage," *MUFON Journal*, June 1995) the anthropomorphic aspect of the alleged alien is implausible. This contention has since been supported by a number of prominent medical experts. In a July 23, 1995, article in a British newspaper, *The Observer*, anatomist Dr. Paul O'Higgins, of University College London, stated, "I would think the chances that an alien which evolved on another world would look so like us would be astronomically remote."

Beside the anthropomorphic aspect of the body, other serious problems exist from a medical standpoint. Dr. O'Higgins also stated, "To judge from the film, the autopsy was carried out in a couple of hours. Yet these were alien creatures. They represented an unparalleled opportunity to science. We are expected to believe we casually cut them up in an afternoon? I would have taken weeks to do such an autopsy." Houston pathologist Ed Uthman, quoted in the November/December *Skeptical Inquirer*, states, "The most implausible thing of all is that the 'alien' just had amorphous lumps of tissue in 'her' body cavities. I cannot fathom that an alien who had external organs so much like ours could not have some sort of definitive structural organs internally."

Particular aspects of the alleged alien's external body shape, such as the protrusions of certain underlying muscles and bones, like the clavicle, imply a corresponding human internal structure. Yet what was removed from the body cavity looks entirely *nonhuman*. (This incongruity in itself is a serious flaw.) In effect, what we have is a hybrid that is basically human on the outside and nonhuman on the inside -- an entity that is half human, half something else. While such creatures exist in mythology -- minotaurs, centaurs, mermaids, werewolves, etc. -- they do not exist in reality.

A Not-So-Special Effect

The humanlike qualities of the supposed alien suggest that it is either a doctored human corpse or a dummy patterned after a human body. Movie special-effects experts who have examined the alien autopsy video, however, feel that the scene was faked by using a special-effects dummy. Special-effects artists, including Trey Stokes, whose credits include *The Abyss*, *The Blob*, *Batman Returns*, *Robocop II*, etc., and Cliff Wallace of *Creature Effects*, Pinewood Studios, London, have pointed out that the posture and weighting of the corpse on the table in the film is inconsistent for a body in the supine position and that it was therefore apparently made from a body-cast taken in the upright position. A multitude of special-effects techniques noticeable in the film are described by Trey Stokes in an excellent article, "How to Build an Alien," available on his Internet Web page (<http://www.trudang.com>).

Spectacular Claims

Another indication that something is very wrong with this entire affair is the gross inconsistency between the scenes initially described by Santilli and what was eventually delivered. Back in January 1995, we were told that the footage included an autopsy scene with President Truman. Truman was described as standing with other individuals behind a glass window, his face so clearly visible that it would be possible to lip-read his words. Author and crop circle researcher Colin Andrews, one of those who has been in direct contact with Ray Santilli, described the scene in the winter 1995 issue of the *Circle Phenomenon Research International Newsletter*. When Andrews asked Santilli what impressed him most about the film -- "what had convinced him that it was authentic" -- Santilli responded, "I had no doubts when I saw President Truman." According to the research director for the British UFO Research Association (BUFORA), Philip Mantle (who has also been in close contact with Santilli), Santilli told him that "if it wasn't Truman, it was a damned good actor."

The most spectacular claim of all was that of the debris-site footage. On January 20, 1995, I spoke to a movie producer, who has a serious interest in the 1947 Roswell event, just hours after he had spoken with Ray Santilli. Santilli had given a detailed description of the debris site. According to Santilli, the terrain was somewhat hilly. The craft was visible, not in one piece, but in a number of large pieces, necessitating the use of a large crane. Also, numerous soldiers in uniform were visible, in some cases clearly enough for their faces to be seen. Santilli described the debris site in detail to others, including Philip Mantle, Colin Andrews, and Reg Presley, a friend of Colin Andrews with an interest in crop circles. Presley, who was the lead singer of a popular 60s British rock group, the Troggs ("Wild Thing"), and who has also been in close contact with Ray Santilli, made the initial announcement of the Santilli film's existence on British television.

Because such scenes as that of President Truman and the debris site would be extremely difficult and expensive to hoax, there seemed at first to be a real possibility that the footage might be genuine. Unfortunately, the spectacular claims about these scenes have turned out to be false, apparently blatant lies. No one has ever seen anything of either scene. What has been seen is rather unspectacular, and would have been relatively easy to hoax. Special-effects expert Trey Stokes estimates that the entire "alien autopsy" production could have been accomplished for as little as \$50,000.

The Nonexistent Film

Ray Santilli first claimed that he obtained "15 10-minute reels" of film from the cameraman. Later he changed his story to "22 3-minute reels." In his January 20, 1995, conversation with the previously mentioned film producer, Santilli claimed that the footage was "1947, 16mm nitrate" film. Kodak, however, has never produced 16mm nitrate film. Santilli told Colin Andrews that the prestigious *Royal Society* in London had agreed to assist using their high-tech computer enhancement facility. When officials at the *Royal Society* were questioned about the matter, however, they knew nothing about it.

There have been other false and misleading claims regarding the alleged "original film" and its authentication. For example, Santilli has submitted film with the appropriate edge code for 1947 (a square and a triangle), but it has been either blank leader film or film with unidentifiable images -- both of which are meaningless for verification purposes. The criterion required by Kodak for a valid test is that the film submitted have clearly identifiable images from the actual "alien autopsy" footage that has been shown worldwide. This is a very reasonable request since, otherwise, the sample provided could be any piece of 1947 film.

Furthermore, the only way that anyone has ever seen the alien autopsy sequence is on video. So far as is known, no one has ever seen it projected from 16mm film.

Kodak's Unaccepted Offer

Eastman Kodak in Rochester, New York, has been standing by since July 1995 with an open offer to authenticate the film's date of manufacture. I confirmed this fact in a recent telephone conversation with Tony Amato, the Kodak motion-picture product specialist who would oversee the authentication process. Amato told me that Kodak has received repeated promises during the last six months from Santilli through an intermediary in the United States that film meeting the required criteria was "on its way."

According to Tony Amato, while the short-term loan of a complete reel of film would be desirable, Kodak would be willing to work with as little as two or three frames. The only "damage" to the film would be a small punch-hole in one frame -- not much of a sacrifice, especially considering the increased value authentication would bring. (With 16mm film, one frame represents 1/24th of a second -- less than 1/25,000th of an 18-minute sequence.)

Amato explained that since the chemical composition of Kodak film has changed through the years, the approximate date of manufacture of a given piece of film can be determined by analyzing its exact chemical makeup and matching it with records of the chemical formulas for Kodak film from different years. Because Kodak never releases the formulas for any of its film, authentication of the film's date of manufacture by any other laboratory or institution would be of questionable value. Any film received by Kodak for testing would be returned intact (with the exception of the one small punch-hole in one frame) within a couple of weeks.

The "Collector"

In the August 28, 1995, British television interview (quoted previously), Santilli referred to "the collector that bought the first autopsy." The alien autopsy film's being in the possession of a wealthy collector has been given as a reason for its unavailability. Thanks to the admirable efforts of the investigative team at Television France One (TF1), the only network in the world to do a true investigation into the matter of the Santilli film, we now know not only the name of the mysterious, so-called collector, Volker Spielberg, but also some things about Spielberg's background and business activities. Spielberg, like Santilli, is in the video distribution business. He has a small office in Hamburg, Germany, but presently resides in Austria.

During a live interview on TF1's October 23, 1995, "Jacques Pradel" special about the alien autopsy footage, Ray Santilli, when pressed about providing the original film, danced around the issue and reiterated that matters were out of his hands. TF1 then showed video clips of Volker Spielberg's business office in a small cottage in Hamburg, Germany, and his apartment in Austria with his name visible on a common doorbell marker. It was then announced that TF1's background check revealed that Volker Spielberg was in fact *not* a film collector. At this point, Santilli became noticeably angry and accused TF1 of violating their agreement to keep certain aspects of the film story confidential. The announcer, Jacques Pradel, responded by pointing out that Santilli had failed to live up to certain promises he had made (such as providing the original film).

TF1 also played an excerpt from the recording of a September 28, 1995, phone conversation between TF1 investigator Nicolas Maillard and Volker Spielberg. Maillard, whose demeanor was very courteous throughout the conversation, noted the potential importance of the supposed film that Spielberg possessed and asked for his cooperation in submitting it for verification. A partial transcript of Volker Spielberg's remarks follows.

"I want to be left alone. I'm a collector, I want to be out, and I want to have no contact with nobody regarding this matter because this is my personal thing....Simply I'm not interested. You see, the whole matter is of no interest to me. I have made up my mind. I have my belief and that's it. And I got what I want. I'm happy and that's it. "

During the weekend of October 28, 1995 (a week after the "Jacques Pradel" show), TFI investigators learned of a confidential meeting in Hamburg, Germany, between Ray Santilli, Volker Spielberg, and one or two other individuals. As it turns out, Santilli and Spielberg are apparently friends, as well as business partners, and have worked together before. Reportedly, the primary topic of discussion at the Hamburg meeting was a future CD-rom project involving the music of Frank Sinatra.

The Missing Security Markings

One of the more bizarre aspects of the alien autopsy story is the relatively short videotape that has come to be called the "tent footage." Unlike the other alleged autopsy film, the tent footage has not been publicly distributed or marketed. Videotape copies, however, were reportedly given to Philip Mantle, Reg Presley, and Colin Andrews in January 1995. The tent footage depicts some kind of emergency medical procedure or autopsy being carried out on an alleged alien in what appears to be a tent or barn. The picture quality is very poor, supposedly due to poor lighting, making it difficult, if not impossible, to accurately distinguish features. The alleged alien is different from the alien in the other autopsy footage in that it appears to have skinny limbs and to be much taller. This discrepancy has not been explained. With respect to the circumstances surrounding the scene, Colin Andrews wrote in his newsletter, "Santilli verified that the photographer does indeed claim that this was an emergency procedure carried out in a barn at the crash site after discovering that one of the two aliens was in fact still alive."

In the July 30, 1995, edition of the British newspaper *Sunday Times*, an article titled "Film that 'proves' aliens visited earth is a hoax," by investigative journalist Maurice Chittenden, described the tent scene and some unusual security markings that appeared on the bottom right-hand side of the screen throughout the film -- markings that disappeared after their authenticity was challenged:

RESTRICTED ACCESS
A01 CLASSIFICATION
SUBJECT 1 of 2
JULY 30th 1947

The *Sunday Times* article points out, however, that "restricted access" is not a recognized U.S. military code and that the A01 classification had been dismissed as "pure Hollywood." Even more telling is the month-day-year format of the date. The U.S. military always uses a day-month-year format. Therefore, the date should have read "30 July 1947."

Chittenden revealed that "later, when film of the same autopsy was shown to John Purdie of Union Pictures...the coding had disappeared." Chittenden also reported that conflicting explanations were offered for the discrepancy. A

British business associate of Ray Santilli's, Gary Shoeield, stated that no footage marked "Restricted Access" had ever been released. However, when Santilli was contacted, he claimed that he had found the markings on one of the film canisters and had decided to run them on the film. Yet, a month earlier in an email letter to researcher James Easton, Santilli had indicated that the markings had been on the film since before he obtained it from the cameraman. Santilli wrote to Easton, "On part of the tent footage there is a date board...It could be the date of process (developing), we don't know."

Last summer, a reception was held in movie producer John Purdie's London office for the "commissioning editors" of Channel Four television. Philip Mantle, who attended the reception, said that Santilli and a business associate, Chris Carey, brought along and showed a videotape copy of the "tent footage," which was -- unlike copies of the tent scene shown before or since -- of very good quality. According to Mantle, the two supposed doctors working on the alleged alien were not wearing surgical masks, and their faces were clearly visible.

By way of contrast, the quality of the tent scene video delivered to TFI and other television networks that paid big money for the broadcast rights was of such poor quality that it was considered unusable. Unlike the copy shown in Purdie's office, the faces of the medical personnel were no longer recognizable. This is significant. If a time-period film is hoaxed, it is important that there be no recognizable faces, especially if it's going to be shown on worldwide television. If one actor were recognized, it would all be over. (This is almost certainly why the observer behind the glass partition in the other autopsy sequence was inappropriately wearing a surgical mask.)

In addition to *The Sunday Times*, a number of other mainstream British newspapers have run stories declaring the alien autopsy film a hoax. Interestingly, one British paper, *The Mail on Sunday*, made a rather curious discovery while researching the film. Reportedly, a routine check of their database revealed that Santilli had contacted the paper four years earlier claiming to have information on the Dead Sea Scrolls and the Shroud of Turin.

Instead of the originally described dramatic scene with hilly terrain, a crane, a craft broken into large pieces, men in uniform, military equipment etc., the Santilli film "debris site" consists of the tops of two adjacent, small, wooden tables upon which lies some very unimpressive-looking material -- not much for the remains of an extraterrestrial spacecraft that would reflect an unimaginable degree of technological sophistication and whose remains were reportedly scattered over a three-quarter-mile-long area. What's shown, is, in fact, laughable.

Quite possibly, the most damning evidence against the Santilli film yet comes from the symbols on the I-beam. Commenting on those symbols, Cliff Wallace of *Creature Effects* at Pinewood Studios, London, pointed out that special-effects people sometimes leave a subtle clue as a kind of signature to their work. As could be seen in the British documentary (though the point was ignored by Fox), the clue in this case is hardly subtle. The symbols, supposedly from an alien alphabet, spell out the words "VIDEO O TV." Although the "E" and the "T" are disguised (embedded in a hieroglyph), the outlines of the letters are present.

The Cameraman

Santilli's "detailed statement," titled "The Cameraman's Story," however, is inherently implausible. The cameraman told of being stationed in Washington, D.C., and being flown by way of Wright Patterson to Roswell (after having been told initially that he was to film the crash of a Russian spy plane). Because the trip was a distance of over 1600 miles -- an all-day trip, even by air, in 1947 -- it would have therefore been impossible for him to have arrived much sooner than 10 to 12 hours after the crash was discovered. Yet the cameraman described filming the initial approach of soldiers to the downed spacecraft and the "screams of the freak creatures that were lying by the vehicle," screams that got "even louder" as they were approached. The idea is preposterous that the military would have waited for a lone cameraman to fly more than halfway across the country before they made a move or started filming.

One almost humorous aspect of the American cameraman's story is that it was told in British English. While the nuances may not be readily apparent to those who speak the "King's English" (the language would, naturally, seem normal to them), they are obvious to Americans. Certain expressions are a dead giveaway, such as "I joined the forces," "I fast learnt," "Assistant Chief of Air Staff" (a Royal Air Force term), "no messing," "the decision was taken," "a flattop," "a further three weeks," etc.

Apparently, Santilli's cameraman really got around. Not only did he film the monumental recovery operation at Roswell, he also claimed to have filmed the first atomic bomb (Trinity) test. Also, according to his statement, just prior to being called to Roswell, he "had not long returned" (more British English) from St. Louis, Missouri, where he had filmed the McDonnell Aircraft Company's new ramjet helicopter, the XH-20, nicknamed "Little Henry." Unfortunately, there's a major problem for the cameraman here. On October 16, 1995, Nicolas Maillard of TFI received a faxed letter from the public relations department at McDonnell Douglas (successor of the McDonnell Aircraft Company), confirming that McDonnell used *their own employees*, not military cameramen, to film all tests, including those of the XH-20 ramjet helicopter, "Little Henry." The letter gave the names of the two McDonnell employees who would have shot the Little Henry tests -- Chester Turk, who shot motion, and Bill Schmitt, who shot stills.

The cameraman's answer to a question by TFI as to "why the army didn't use color film for such an event" was also very telling. *"I was given instructions to leave immediately to film an aviation crash of a Russian spy plane. I did not have time to order either colour film stock or special camera equipment. I used standard issue film stock and a standard issue Bell and Howell."* Hypothetically, such an answer could explain why the cameraman didn't use color film at the initial crash scene. However, such an answer in no way explains why he didn't use color film for the autopsies -- which he claims took place a month later in July in Fort Worth, Texas.

The Sting

It is important to keep in mind that in television interviews, radio interviews, personal interviews, and Internet postings, Ray Santilli has repeatedly told of how the cameraman, after having shown Santilli the Elvis film, announced that he had "something else" to show him -- the now-famous "alien autopsy" footage. Santilli has repeatedly and unequivocally claimed that the cameraman from whom he acquired the 1955 Elvis footage was the same cameraman from whom he purchased the alien autopsy footage.

The big break in the investigation of the alien autopsy film came at the end of September, 1995, when TFI reporter Nicolas Maillard located Cleveland, Ohio, disc jockey Bill Randle, the real source of the early Elvis Presley footage -- footage which Santilli said had been sold to him by the cameraman during a trip to the United States in 1993. As it turns out, the purchase of the Elvis film actually took place in Bill Randle's office on July 4, 1992, in the presence of Gary Shoefield. In a November 28, 1995, phone conversation, Bill Randle told me that as soon as Santilli purchased the film (after hours of negotiations), he immediately turned around and sold it to Gary Shoefield, who was representing the British film company Polygram. The transaction took place right in Randle's office.

The footage, to which Santilli purchased the rights, is the first-known film of Elvis Presley live on stage and is part of a larger documentary that was a joint effort between Bill Randle and Universal Pictures in 1955. The footage sold to Santilli is relatively short and includes segments from two concerts -- an afternoon performance at a Cleveland high school and an evening show at a local Cleveland auditorium. Both performances took place on Thursday, July 20, 1955, and featured the Four Lads, Bill Haley and the Comets, Pat Boone, and the then-unknown Elvis Presley. Both performances were filmed by a freelance photographer who had been hired by Bill Randle -- a photographer named *Jack Barnett*.

We now know the origin of the name "Jack Barnett" -- the name Santilli told to Philip Mantle, Reg Presley, and others as the name of his alleged cameraman. The *real* Jack Barnett was born of Russian parents on January 1, 1906, and died in 1967. Although he was a newsreel cameraman on the Italian front during WWII, he was never in the U.S. military.

Armed with this new and very telling information, the plan of TFI was to confront Santilli during a live interview on the October 23, 1995, "Jacques Pradel" special. While every effort was made to keep the discovery of Bill Randle confidential, Santilli may have been tipped off prior to the show. He seemed relatively poised after a pre-taped interview of Randle was played, and immediately offered a new story -- fundamentally different from what he had told previously. His initial remark was reminiscent of the classic "I'm so glad you asked" response politicians give when they are asked the question they least want to hear. Santilli opened with, "Well, firstly, I'm very pleased that you have found Bill Randle...." (If Santilli was so pleased, why did Bill Randle have to be *found* in the first place?)

At that point, Santilli described a new and changed scenario in which the person from whom he had purchased the Elvis footage was not really the military cameraman after all. He now claimed that he had met the real cameraman *after* he purchased the rights to the Elvis footage from Bill Randle in Cleveland during the summer of 1992 (previously Santilli had given the year as 1993). Everyone, including the host, Jacques Pradel, seemed incredulous. With time running out, the show then went into its concluding segment, playing the Volker Spielberg tape, at which point Santilli, as previously mentioned, became noticeably upset.

Three Real Military Cameramen

Among the unsung heroes of the innumerable battles of this century are the men who recorded those battles for posterity, the combat cameramen. As the pictures they took reveal, whether at the front lines with the soldiers or marines, on the decks of ships amidst sailors manning guns, or in high-flying aircraft with the pilots and bombardiers, they were right alongside those whose actions they recorded -- often taking the same risks and suffering the same high casualty rates. During the course of investigating this film, I was fortunate enough to be put in touch with three such men, Joe Longo, Bill Gibson, and Dan McGovern, all former WWII combat cameramen, and all of whom have remained active in the professional photography business to this day. Additionally, all three have been extremely helpful and accommodating in the effort to investigate the Santilli film.

Like Bill Gibson, in the late 1940s, McGovern worked on the classified projects *Twinkle* and *Grudge*, where he was the project officer. For a six-month period, the Air Force, using cameras on the ground and aboard jet aircraft, attempted to capture on film the UFOs that were frequenting an area of New Mexico between Kirtland AFB and the White Sands Missile Range. Although no UFOs were successfully recorded on film, a number were sighted visually, including several by McGovern. According to a written statement by Colonel McGovern, "...the objects came from below the horizon, at high speed, at an angle of some 45 degrees and at an altitude of some 70,000 or 80,000 feet. changed their direction from a vertical climb to horizontal, then the brilliant white light emitted from the UFOs disappeared in the skies."

A Professional Assessment

Part of the modus operandi of the military is regimentation, discipline, and strict adherence to prescribed procedures. That is the way it has to be. The mission of the military demands it. Military photographers are no exception. They receive much the same training and are subject to the same rules and regulations as other soldiers. Dan McGovern, Bill Gibson, and Joe Longo all viewed the alien autopsy footage, as well as photocopies of film box labels furnished by Santilli to TFI, supposedly supplied by his cameraman. The three former military cameramen all noted a number of significant discrepancies -- some of which are described below -- in both the film itself and the story behind it.

From the standpoint of appropriate military procedures applicable at the time and which would have definitely been followed, the scenario recounted by Santilli's alleged cameraman makes no sense. The cameraman claims that he was stationed in Washington, D.C., and flown on June 1, 1947, to Roswell, New Mexico. McGovern, Gibson, and Longo point out, however, that there were qualified cameramen with top-secret security clearances stationed at military installations all over the country, including New Mexico. Cameramen, both "motion" and "still," from a local military installation such as Roswell or Alamogordo -- not from Washington, D.C. -- would have been dispatched immediately to the scene.

According to Santilli, his cameraman claims that he processed the film himself and that authorities in Washington did not bother to collect all the reels. Our three cameramen consider this claim total nonsense. On top-secret projects, a cameraman *never, under any circumstances*, processed the film himself. Additionally, military regulations required that all film, developed or undeveloped, had to be accounted for -- not just every reel, but every frame of every reel. To ensure compliance, either the length of the film on a reel was physically measured (e.g., 99 feet, 10 frames) or a machine called a "frame counter" was used. Furthermore, according to Santilli's cameraman, there were only three autopsies. The footage he allegedly kept covered a major part of one of those autopsies. On that basis alone, it is inconceivable that the authorities overseeing the operation would have overlooked so much missing film.

Three basic types of film were used by the military in 1947, 16mm color, 35mm black and white, and 16mm black and white. For very special or important projects (as the autopsy of an alien would have been) 16mm color film was used. Furthermore, McGovern, who filmed a number of autopsies, was very positive that *all* medical procedures were shot in color. He also stated that for important medical procedures, two cameras were used, both in fixed positions. The first camera was mounted on a tripod sitting on a "riser" (for extra elevation) adjacent to the operating or autopsy table. The second camera was overhead, mounted on the ceiling.

Our three cameramen pointed out that a "motion" picture cameraman would almost always be accompanied by a "still" photographer. The two would work together as a team. During an autopsy, every step of the procedure would be carefully photographed by the "still" photographer, who would invariably be visible in the "motion" picture. (Medical people have also stated that still pictures definitely would have been taken.) In the Santilli alien autopsy film, there is no evidence whatsoever that stills were taken.

Even the technique of Santilli's cameraman, according to our three cameramen, was inconsistent with the highly standardized procedures and methods used by military cameramen at that time. McGovern, Gibson, and Longo are in a position to know -- all three trained other military cameramen. All three consider the quality of the camera work in the Santilli film appalling and, for a myriad of reasons, not even close to meeting military standards. As Joe Longo put it, "If anybody in my unit shot film in that manner, he'd be back scrubbing pots in the kitchen."

According to the box label submitted by Santilli, the film used was Kodak "High Speed Super-XX Panchromatic Safety Film." According to McGovern, Gibson, and Longo, with a Bell and Howell Model 70 (the camera used by the alleged cameraman), the depth of field should have been very good when using this film. Consequently, even with the apparent mediocre lighting conditions in the Santilli autopsy film, the picture quality should have been excellent. Our cameramen all agreed that using the Bell and Howell Model 70 and Super-XX film, with the focus set at 25 feet and the aperture at F-8, under normal indoor lighting, everything from about a foot and a half to infinity would be in focus. This should have been the case with the Santilli film, but it obviously was not. McGovern concluded that the Santilli film was "deliberately blurred so that no subject is visible in detail."

McGovern, Gibson, and Longo also noted problems with the labeling on the film box. For example, the seal with the eagle -- probably placed there to give it an official look -- was something none of them had ever seen. In their experience, of the thousands of boxes of film ordered by the military from Kodak, none were stamped with seals. One of the Santilli labels reads "Reel # 52; Truman; 85 Filter 2/3 stop; Force X 2 stop - Possible." All three cameramen noted that an "85 filter" was used only with color film.

An Offer by Colonel McGovern

On the basis of the information that has been made available to him, Dan McGovern, like his colleagues, Bill Gibson and Joe Longo, feels the Santilli film is a fraud. However, McGovern is willing to keep an open mind and to give Santilli the benefit of the doubt. Just as Kodak has offered to authenticate the film, Colonel McGovern has offered to authenticate the cameraman. McGovern would require the cameraman's full name and serial number so that he could verify his military service with the Air Force Records Center in St. Louis, Missouri. Colonel McGovern, a man of his word and a man who has held a top-secret security clearance, would reveal only his conclusion. He would keep all other information, including the cameraman's identity, strictly confidential, revealing it to no one. The secret of the alleged cameraman's identity would surely be safer with McGovern, who has no axe to grind, than it would be with the two foreign businessmen who are now supposedly aware of it and who would have much to gain by revealing the name, since the value of their film would soar with confirmation of the cameraman.

Aside from the cameraman's name and serial number, the only other requirement of Colonel McGovern is that the cameraman make one 15-minute phone call to McGovern. At the time of his retirement, McGovern was one of the highest ranking photographic managers in the military. Considering his experience, he is probably the most qualified person available to evaluate the alleged cameraman. In short, authentication by him would be of extreme value because no impostor in the world could fool Colonel Dan McGovern. Furthermore, Santilli's alleged cameraman, who was stationed in Washington D.C. in June 1947, would surely enjoy talking with McGovern because, in addition to a common background and probable common acquaintances, they have something else unique in common. In June 1947, Colonel Dan McGovern was a "motion picture project officer" for the Air Force -- *stationed in Washington, D.C.*

A pattern of continually maneuvering to conceal or withhold critical evidence, as we have seen in this case, leads only to one inescapable conclusion -- *there is no cameraman and there is no film.*

The Evening Sky

March 1996

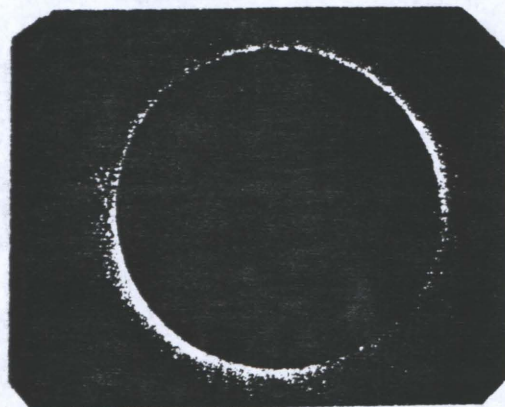
Search the southwestern sky a little before sunset and on a clear evening you will catch a glimpse of a diamond point of light, the planet Venus. When darkness falls Venus is breathtakingly bright. The planet moves in an eight year cycle of recurring appearances. We are currently observing the high apparition.

The only other planet visible this month is the giant world, Jupiter. You will have to rise several hours before true light, in the early dawn, to observe Jupiter, positioned in the southeastern sky.

The vernal equinox occurs on March 21st making the start of spring in the Northern Hemisphere and autumn in the Southern Hemisphere. It is the point where the Sun crosses the 'celestial' equator heading northwards. These celestial events were of great significance to early Earth-Sky cultures who were so much closer to nature than we are today. The Moon is new on March 20th.

I was outdoors for several hours on the night of February 19th when a snow blizzard raged. There was no sky to be seen, but what an exhilarating experience. I had not felt such innocent joyfulness for many years and was vividly reminded of my childhood when snow drifts appeared to be 100 feet deep. The following day I left my bicycle in the garage and walked to my office.

Fifty years ago, newspapers the world over were ablaze with reports that scientists had succeeded in getting radar



The diamond ring effect
from last year's Bangkok total solar eclipse

echoes back from the moon. The world was aghast and astonished that we could bounce signals around space and many were afeared of such technology.

Today, Harvard physicists are using electronic equipment for seeking alien radio beacons. Project BETA (Billion channel Extraterrestrial Array) can monitor 250 million frequencies simultaneously to a distance of 50 light years. That first Moon signal would now be 50 light years distant from Earth. I wonder if aliens are searching for us!

Traditional Western scientists may have much to learn from ancient cultures. This past year has seen a record number of hurricanes worldwide and at the same time a record number of comet discoveries.

Comets were always associated with disaster in ancient times, a theory much scoffed at by scientists today. However, views are slowly changing. Last year, a comet plunged into Jupiter and another comet (Schwassmann-Wachmann) was observed breaking up. I wonder if there could be a cosmic connection between these events and extreme weather conditions on Earth, something more than the mere roots of coincidence!

Enjoy Your Evening Sky!

Barry Parkinson

'The Evening Sky' - P.O. Box 4002 - Milton Keynes - MK13 7ER - U.K.

TALE ENDERS

STANTON T. FRIEDMAN showed great interest in our publication "Crop Circles: The Final Solution". He gladly accepted a copy and in return presented the PRA with two of his publications: "The Roswell Incident, The USAF and the New York Times" and "The Case For The Extraterrestrial Origin of Flying Saucers". ("Crop Circles The Final Solution" is available from your editor, price £2.00 plus postage).

LOTHIAN UNEXPLAINED PHENOMENA RESEARCH group also attended the Leeds conference and we are now exchanging newsletters on a regular basis.

ANOTHER FT AND AIRCRAFT NEAR MISS! This time over New Mexico on March 3rd. The airliner was en route from Dallas to Phoenix. The incident was detected by NORAD and the crew informed the news media. (Source: Victor J. Kean: Berlin)

BALMORAL was the source of a UFO scare according to the **NEWS OF THE WORLD** (March 3rd)." The UFO vanished into thin air as the Harrier jets roared in" according to the paper. The North Lancashire UFO Investigation Group have a contacted the RAF, who commented that there was no UFO and the Harriers were carrying out an exercise with a flare. (these are used as an infra-red source Ed.) It is understood that the locals know nothing of the incident...

HAPPY READER: "I always enjoy reading OVNI. It is such a refreshing change from the views of so many stiff and intellectually stifled scientists that I daily encounter"..Barry Parkinson

CCCS EAST MIDLANDS BRANCH are holding their next meeting on Sunday April 14th, 2pm at the Rushcliffe Leisure Centre, Boundary Road, West Bridgford, Nottm. Conference Room 3, Guest speaker, Graham Allen.

FARNHAM DRIVER SHOCKED when he sighted a UFO shaft of throbbing white light over the water meadows, near Farnham, Surrey at 8.30pm on Tuesday 27th February 96. It was flashing red, orange and green around the edge, it then shot off sideways and disappeared.

TWO SILVER DISCS SEEN OVER DERBY at 0945 on Thursday 7th March. Heading NE at a height of approx. 4,000ft and half a mile apart, speed approx. 300mph. An airliner was seen high above the UFO's but was not involved in the incident.

UFO CRASH MYSTERY. A large dark charcoal cylindrical object discovered on Salisbury Plain at 2045 GMT on 19-4-93, was believed to have landed after being tracked on Radar by ATC Prestwick. The object (*which is supposed to have contained several live "Greys"*), was retrieved by a large helicopter from Woodbridge, Suffolk, according to a military witness. Source: Southampton UFO Group.

NEXT MEETING

Will be held at 8pm on **Tuesday March 19th** at the **British Legion, Allenton**. The club can be found off the ring road A5111, "spider Bridge" roundabout, take the Chellaston Rd. and it is a quarter mile on left. Car parking available. Non-members welcome: Entrance £1.

VIDEO OF THE MORECAMBE AND CLACTON FLYING TRIANGLES

Plus

WILLIAM SHATNER'S STAR JOURNEY

MYSTERY OF THE GODS

(Is the human race an alien off-spring?)